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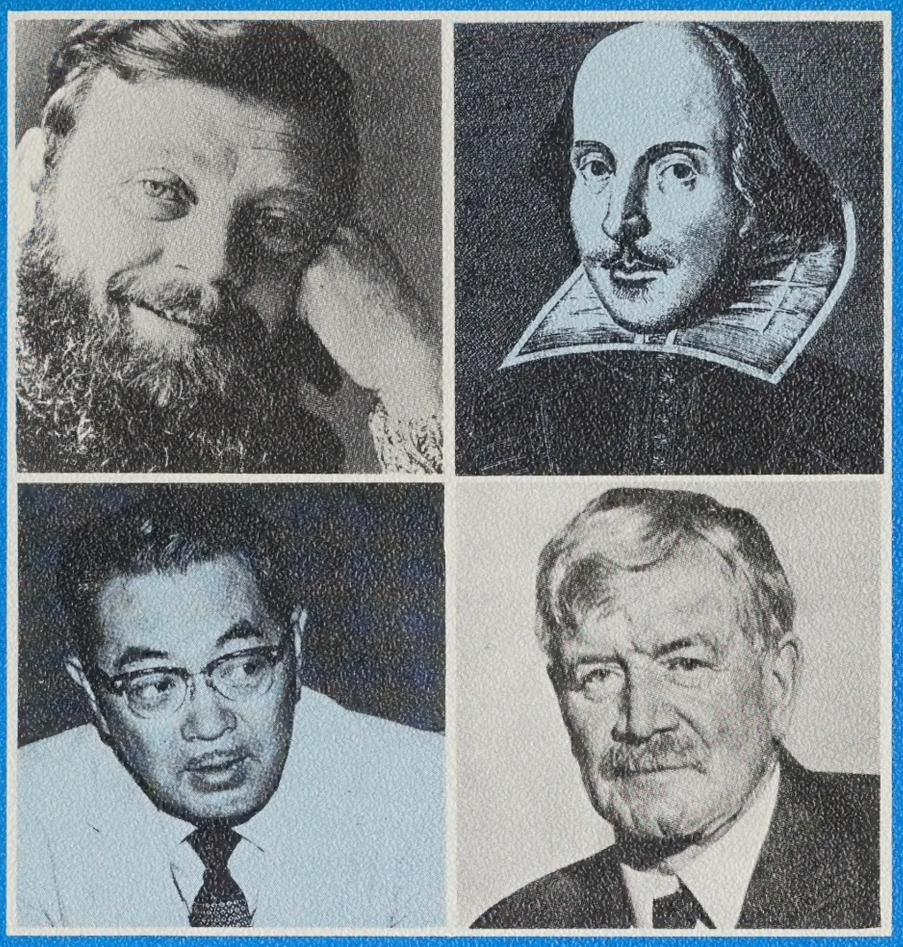

ENGLISH

intermediate and senior

EDUCATIONAL TELEVISION SERIES 1967-68

Educational Television Branch
ONTARIO DEPARTMENT OF EDUCATION
1670 Bayview Avenue/Toronto 17

program schedule

ENGLISH

10 programs of 30 minutes each

Program No.	CBC 9:30	CBC 9:30 Repeat	CBOT 9:30	CHCH 9:30	CJOH CJSS 9:30	CKCO 9:30	CKCO 9:30 Repeat
1	Jan. 9	Apr. 10	Mar. 1	Apr. 16	Apr. 9	Jan. 16	Apr. 17
2	Jan. 16	Apr. 17	Mar. 8	Apr. 23	Apr. 16	Jan. 23	Apr. 24
3	Jan. 23	Apr. 24	Mar. 15	Feb. 14	Feb. 7	Jan. 30	May 1
4	Jan. 30	May 1	Mar. 29	Feb. 21	Feb. 14	Feb. 6	May 8
5	Feb. 6	May 8	Apr. 5	Feb. 28	Feb. 21	Feb. 13	May 15
6	Feb. 13	May 15	Apr. 19	Mar. 6	Feb. 28	Feb. 20	May 22
7	Feb. 20		Apr. 26	Feb. 27	Feb. 20	Feb. 27	
8	Feb. 27		May 3	Mar. 12	Mar. 5	Mar. 5	
9	Mar. 5		May 10	Apr. 30	Apr. 23	Mar. 12	
10	Mar. 12		May 17	May 7	Apr. 30	Mar. 26	

ENGLISH

10 programs of 30 minutes each for students in the Intermediate and Senior Divisions

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DENNY SPENCE

Teachers Guide prepared by:
JIM HENDERSON

This English series is an attempt to come to grips with the perplexing dilemma presented by television as an educational tool.

Certain approaches and possibilities have been explored. The planning committee set out with the clear intention of providing diversity both in terms of program content and approach. Thus the subject material varies from a consideration of Stephen Leacock's Mariposa to a taste of modern poetry. The approaches employed in these programs are intentionally sundry and experimental. On the one hand Professor Hayakawa adopts the lecture technique—for only in this way can the student become aware of a great teacher's enthusiasm for his subject. On the other hand, Barbara Moon is shown both in the actual process of creating a magazine article and confronted in an interview situation with the viewers' own peer group. At one extreme, students are shown in the most graphic sense how to do something (*Putting on a Play*). At the opposite end of the scale, students are given only the vaguest suggestions of how to interpret the material under discussion (*Experience and Art in Poetry*). In one program, the viewer is invited to consider the speculative past (*Who Wrote Shakespeare*); and in another he is presented with the reality of the present (*The Writer in Person*). Furthermore, the nature of the subject material of these programs is variegated: in certain cases the topics can be considered as peripheral to the core of the curriculum and should be viewed as enrichment. In other instances it is to be hoped that the subject matter will be looked upon as specific and central to the studies of a grade or grades. Consequently, the assignments and methods of involvement suggested in this guide also vary considerably.

These programs in all cases are experimental. They are no better or no worse than the views and talents of the educational and production personnel involved in their origination. However, they are all based on two central suppositions. First, that the use of television in the teaching of English is an invaluable and essential aid. Second, that if effective use is to be made of the medium, it must be approached with respect but not timidity, and with a sense of experiment and adventure. The programs are based on the premise that it is better to invite success through experiment than to secure the commonplace by fearing failure. Lastly, the point at which this series becomes of value is the moment at which the programs are used. For this reason therefore, it is to be hoped that students and teachers will make their views known to the Television Branch. In this way only can we eliminate the unsatisfactory and nurture the successful. These programs are a co-operative venture and so we would want to hear from English teachers across the province.

program one

WRITING AN ARTICLE

for grades 11 and 12

Using as its base, an essay on the French-Canadian actor and director Jean Gascon which appeared in MacLean's (Nov. 2, 1963), this program aims to interest students in the processes of planning and writing a magazine article, and in certain specific aspects of the composition course. Barbara Moon, the author of the article is shown interviewing M. Gascon at the Stratford Festival Theatre.

PROGRAM CONTENT

In a discussion with two high school students, Greg Gatenby and Kathy Sigmund, Miss Moon explains her methods of research and writing.

Among other subjects touched upon are the importance of the reader's point of view, paragraph unity and coherence, the development of themes, basic sentence structure, and choice of vocabulary.

Barbara Moon graduated from the University of Toronto with an Honours Degree in English Language and Literature, and is now a well-known free lance journalist and broadcaster. As a staff writer for *MacLean's* magazine she produced over one hundred feature articles, of which "Why Jean Gascon is Our First Man of the Theatre" was one. Miss Moon, in addition to editing a number of magazines, has worked as a feature writer for the Toronto *Globe and Mail*, and appears frequently on radio and television. In 1962 she won the President's Medal for the best magazine article of the year. She is currently engaged in writing a book.

SUGGESTED PRE-VIEWING ACTIVITY

This program can be considered as enrichment material for students in grades 11 and 12, and may be of additional appeal to those interested in entering journalism as a career. It should also be of value to students in Theatre Arts courses.

If possible, students should be given an opportunity to read Miss Moon's article prior to viewing the program. Below is an edited version of the original:

WHY JEAN GASCON IS OUR FIRST MAN OF THE THEATRE

Jean Gascon is actor, director, teacher, administrator, agitator and dynamo of French-Canadian theatre.

On the whole, theatre in Canada these days seems all duty—directors with BAs and TV actors and actresses quite fit to be brought home to tea, and women's committees-to-the rescue. Though everyone understands the reasons, it isn't much fun. In fact it seems almost fatally thin and anxious to anyone who, from reading or musing on a night out at the Mermaid Tavern, has ever caught the notion that the theatre is an eventful place and that theatre people somehow have more of those dangerous, vulgar, vital juices than the rest of us.

Gascon has become the first outsize man of the theatre in Canada not just because he is Gallic and bilingual, or because he is a good actor and a better director or vice-versa, or because he has a superb record of pioneering achievement or because he does good, but because he is a very theatrical person.

To the Stratford Festival, this summer, where gatherings in houses had hitherto been traditional, Gascon imported the gayer Gallic custom of the public rendezvous and would sweep his players off after rehearsal to the Queen's hotel, the nearest thing in Stratford to a *boite*. He introduced himself on the first day to his actors with a bawdy joke, demonstrated the alien *commedia* techniques for them so strenuously that he split his pants whereat he laughed uproariously and made them laugh uproariously by repeatedly saying 'Rupture here' and 'Break the action here'.

If he is extravagant in his talk, he is also extravagant in his submersion in work. Before he directed *Othello* at Stratford in 1959 he worked over the text in French translation for two months, doing historical research hunting out meanings, underlining and planning. In fact he buried himself in his script so blindly that it is gleefully recorded that he arrived in Stratford demanding 'the best English translation available'. He first started brushing up his *lycée* English back in 1953, by the way, not through any nonsense about a cultural mission but because it meant a good meaty acting part on TV as Louis Riel. Like most real theatre people he has always been ready to go wherever it was necessary to snare a tempting assignment as an actor or director, or to find an untapped audience.

'You can do anything in the theatre now,' he says, leaning forward excitedly. 'Moments impromptus. And electronics. You can use bits of newsreels if you need them, film, even TV. If you have something to communicate you can learn the technique. I want to be with people and convince them of a few things. I think that's why I'm in the theatre. I love to be with people. And have fun.'

What is remarkable—and excessive—and theatrical—about this utter vitality is that it has flourished in the face of precisely those punishments that more often excuse pallor or failure in the theatre. Though English-Canadians like to think that Quebec theatre is different, and completely healthy, Gascon has, for more than twenty years, battled lack of money, lack of playwrights and good plays, lack of a permanent theatre for his acting troupe, a niggling press, an inadequate public, stretches of personal poverty and other disasters ad lib.

'I think', says his friend Roux, 'that Jean has not changed very much since we got back to Montreal. Except he is even stronger now. Physically, too, as if it went together. He has been fighting for all these years and, have you noticed, his shoulders have grown very broader?'

SUGGESTED POST-VIEWING ACTIVITY

At the end of the program Miss Moon suggests that students may wish to attempt a lead paragraph describing Gascon's physical appearance.

If this is adopted as a post-viewing assignment, students should be directed to develop the paragraph by means of detail and comparison. Once they have completed the writing, students should be given the opportunity to compare their work with the actual lead paragraph as written by Miss Moon:

At forty-one, Jean Gascon, *homme de théatre de Montréal*, looks like a musketeer, corsetted now perhaps but game as ever for any costume-drama duel on the stairs, roister in the mess or romantic rescue by moonlight. The first thing you notice are the shoulders, swaggeringly —almost grotesquely—broad. Then the head: Gallic, well-shaped, with a close cap of brown curls. The pale eyes are quizzical. The mouth is wide-cornered, red and curling between the close-clipped moustache and the close-cropped beard. The short, thickening torso is carried high and buoyantly by long legs. The postures are as elegant as a fencer's, both at rest and in motion. He is usually in lunging motion.

programs two and three

LANGUAGE IN ACTION
THE MEANING OF LANGUAGE

for grades 12 and 13

These programs on the use of language are designed to introduce senior students in an attractive way to some of the basic problems of semantics. They take the form of discussions by Professor S. I. Hayakawa on the principles he has expounded in his widely acclaimed works on linguistics.

PROGRAM CONTENT

Program 1 in particular is based upon Hayakawa's essay "How Words Change Our Lives" published in *In Search of Ourselves*, edited by Malcolm Ross and John Stevens (Dent, 1967).

Professor Hayakawa, an internationally recognized semasiologist, was born in Vancouver, studied at the University of Manitoba, McGill University and the University of Wisconsin. He is now Professor of Language Arts at San Francisco State College. His best known works are *Language in Action* (1941), *Language in Thought and Action* (1949), and *Language, Meaning and Maturity* (1954).

LANGUAGE IN ACTION

In this program, Professor Hayakawa, expands upon the ideas presented in "How Words Change Our Lives"; if possible, students should have read this essay prior to viewing the program. In his discussion, Professor Hayakawa ponders upon the similarities between human and animal communication, attempts a more than usually accurate definition of the term semantics, and discusses the significance of emotionally changed definitions, the confusion arising from lack of clarity in word usage, the influence of prejudice or "affective disturbances" on language and the problems involved in "the law of non-identity".

THE MEANING OF LANGUAGE

Although this program can be viewed separately, it is a natural sequel to "Language in Action". Professor Hayakawa reviews the key points discussed in the first program and proceeds to a discussion of what he calls the meta-message—the difference between the apparent meaning of what we say in social situations, and our actual meaning. Professor Hayakawa contends that we should pay more attention to the emotional sensitivity involved in linguistic communication.

SUGGESTED PREPARATION

For either or both programs students should be familiar with the terms *semantics*, *linguistics* and *congruence;* wherever possible, they should be familiar with Professor Hayakawa's essay referred to above. Teachers should note that both programs can be related either to the composition program or to the study of poetic language.

SUGGESTED TOPICS FOR RELATED DISCUSSION

1. Why is it important to distinguish between words as symbols and the objects they symbolize?
2. How can words become more important than the things they stand for?
3. How can we be sure of the correct interpretation of a word?
4. What examples can you supply of how prejudice controls the meaning of words?
5. Explain and illustrate the following terms used by Hayakawa:
   — concept of operationalism
   — affective disturbance
   — the law of non-identity
   — meta-message
   — congruence
6. Discuss some poetry you have read which supports Professor Hayakawa's contention that "poets use the language in such a way that the meta-message inevitably comes through rhythm, in its alliteration, in its choice of language and figures and so on".

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program four

EXPERIENCE AND ART IN POETRY— PART 1

for grades 12 and 13

This program is closely related in form and content to the following week's program in the English series. However, both presentations are capable of being viewed independently.

The purpose of this program is to emphasize for student viewers the differences between the sources of the inspiration and the end products of poetic creation. With this end in view, a number of various poems are examined and their statements and attitudes are compared to the situations or objects that originally stimulated them. A number of contrasting experiences have been selected.

PROGRAM CONTENT

This program attempts to emphasize the diversity of our reactions to our environment, and then to compare these different reactions as expressed in various art forms (including poetry). Our guide in both programs is John Colicos.

SUGGESTED PRE-VIEWING ACTIVITIES

Although it is not essential for full comprehension of the poetry selected for this program, students will be able to obtain greater benefit from the selections if they are already acquainted with them. The poems dealt with in the program are as follows:

The Express by Stephen Spender
The Bridge by John Redwood
Go Lovely Rose by Edmund Waller
O Rose, thou art sick . . . by William Blake

SUGGESTED POST-VIEWING ACTIVITIES

"Experience and Art in Poetry" concludes with a film sequence employing jazz. The viewer is invited to watch this sequence closely with an eye to writing one or more paragraphs describing the scene. Teachers may wish to pursue this suggestion, in which case it should be noted that the musical sequence is designed to follow, in rough outline, the poem, "Jazz Fantasy" by Carl Sandburg. Thus, teachers may wish students to compare their prose with the Sandburg poem.

In addition, the following topics may be valuable for discussion or written work:

1. Select two or more works by different writers which consider the same subject material, but deal with it from separate points of view.
2. Compare the style of John Lennon's verse in *In His own Write* with that of Lewis Carroll, in *Through the Looking Glass.*
3. What different attitudes on the parts of the writers emerge in the following poems:
   a. *I wander'd lonely as a cloud*—Wordsworth
      Fair daffodils, we weep to see—Herrick
   b. *Trees*—Joyce Kilmer
      Song of the Open Road—Ogden Nash
   c. *Snake*—D. H. Lawrence
      The Snake—Emily Dickinson
4. Discuss the following quotation: "Poetry is the silence and speech between a wet struggling root of a flower and a sunlit blossom of that flower"- Carl Sandburg.

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program five

EXPERIENCE AND ART IN POETRY— PART 2

for grades 12 and 13

The experience and the art of Raymond Souster. The purpose of this program is to exemplify some of the principles discussed in the first program on experience and art in poetry. However, it should be noted that either presentation is capable of being viewed independently. This program is concerned with enriching the student's experience by acquainting him with some of Mr. Souster's poetry, and also with giving the viewer an opportunity to compare the original sources of inspiration with the completed literary responses. In addition, Mr. Souster himself comments upon the nature of some of his poems and the circumstances surrounding their composition.

PROGRAM CONTENT

This program examines in some detail the locations and circumstances associated with the poems listed below. Viewers are shown the actual locations Mr. Souster writes about, and the poet himself comments on the reasons for his writing the works under examination, along with his feelings at the time of composition. In particular, Mr. Souster comments upon the recurring themes of change and decay, the loneliness of most individuals in modern urban society, and the lot of the nonconformist, as ex-

pressed in his work. In addition he comments generally about the uses of poetry and the craft of the poet—a man, he says, who must possess "patience, silence and cunning".

Raymond Souster was born in 1921 in Toronto, and attended public school and high school there. After serving in the RCAF from 1941 to 1945 he returned to Toronto where he now works as a banker. As one of Canada's best known poets, he has been responsible not only for the editing of literary magazines, but also for a number of anthologies of his own work—the most recent of which is *As Is*. An earlier volume, *The Colour of the Times*, won him the Governor-General's Award for Poetry in 1964. Of the modern poet, and perhaps himself, Mr. Souster writes: "I think that we have a bad attitude in the Anglo-Saxon world and it's been very hard to break down, that all poets are people that are very mysterious and that somehow they lead very strange lives, removed from all ordinary communication . . . it certainly isn't true of the modern poet. He's very much involved in the world". This program attempts to reveal some of this involvement and its subsequent relationship to Mr. Souster's poetic art.

SUGGESTED PRE-VIEWING ACTIVITIES

If possible, students should examine some of Mr. Souster's poetry. Teachers are referred specifically to the following pieces which are dealt with in detail in the program:

From *The Colour of the Times*—

"North of Toronto"—Page 6

"Yonge Street Saturday night"—Page 11

"Lagoons, Hanlan's point"—Page 19

"Downtown Corner News Stand"—Page 30

"The Home"—Page 42

From *Ten Elephants on Yonge Street*—

"Wrecking Ball"—Page 3

"Foghorn"—Page 79

From *As Is*—

"The House on Indian Road"—Page 38

SUGGESTED POST-VIEWING ACTIVITIES

1. Have the students select a number of specific locations that seem to them particularly fitting as the subjects for poetry. Have them explain why they are suitable.
2. Assign pieces of descriptive writing on one of the following, and then compare the finished work in each case with the poems by Mr. Souster listed in parentheses to the right:
   a. A children's swing ("The Swing"—*Colour of The Times*, p. 57)
   b. A tame rabbit ("The Tame Rabbit"—*Colour of The Times*, p. 80)
   c. The Statue of Liberty ("The Statue of Liberty"—*Colour of The Times*, p. 85)
   d. Fog ("Great Beast of the Fog"—*Ten Elephants on Yonge St.*, p. 17)
   e. Fireworks ("Fireworks"—*Ten Elephants on Yonge Street*, p. 34)
3. Suggest research topics for a long essay, involving an overview of contemporary poetry. Topics such as the following might be considered:

a. Compare the views of urban life expressed by:
   — Raymond Souster
   — T. S. Eliot
   — Carl Sandburg

b. What differences in style and subject matter do you find in the poetry of:
   — E. J. Pratt
   — Earl Birney
   — Leonard Cohen
   — Irving Layton

c. What similarities of technique and approach are there in the poetry of Raymond Souster and that of William Carlos Williams?

4. Have the students compile their own anthology of verse by writers of their choice illustrating the theme of experience and art.

5. Organize a class debate on the proposition that "poems are made by men and if men cannot undertake to comprehend their making, fewer poems are smaller not greater, weaker not stronger, on that account. Anyone . . . who will begin, not with talk about poetry but with poetry itself, can make his way to conclusions of a kind, and even conceivably, to conclusions he can accept as true!"*

Bibliography

Teachers may find the following works valuable:

SOUSTER, RAYMOND. *The Colour of The Times*. Toronto: Ryerson Press, 1964.

SOUSTER, RAYMOND. *Ten Elephants on Yonge Street*. Toronto: Ryerson Press, 1965.

SOUSTER, RAYMOND. *As Is*. Toronto: Oxford University Press, 1967.

DUDEK, LOUIS. "Groundhog Among the Stars, the poetry of Raymond Souster." *Canadian Literature*. No. 22, Autumn 1964, pp. 34-49.

*MACLEISH, ARCHIBALD. *Poetry and Experience*. Boston: Houghton Mifflin, 1961, pp. 9-10.

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program six

STEPHEN LEACOCK'S MARIPOSA

for grades 11, 12 and 13

This program may serve a dual purpose. It can be regarded as a review presentation of some of Stephen Leacock's writing, or as an introduction to some of the atmosphere and central characters of "Sunshine Sketches of a Little Town".

PROGRAM CONTENT

Mariposa is, of course, a fictional representation of Orillia, where Leacock spent much of his life. "Stephen Leacock's Mariposa" deals with a number of the locations that the writer mentions in *Sunshine Sketches*—Leacock's home, Mr. Smith's hotel, the Exchange Bank, and others. At the same time a number of Leacock's most beloved characters play out their roles—among them, Dean Drone, Peter Pupkin, and Zena Pepperleigh.

SUGGESTED PRE-VIEWING ACTIVITIES

A knowledge of the text of *Sunshine Sketches* is not essential for a full appreciation of this program. However, if students wish to examine the text prior to viewing, they could concentrate their attention upon the following chapters, all of which are dealt with in a television format:

"The Hostelry of Mr. Smith"
"The Speculations of Jefferson Thorpe"
"The Ministrations of the Rev. Mr. Drone"
"The Whirlwind Campaign in Mariposa"
"The Extraordinary Entanglement of Mr. Pupkin"
"The Fore-ordained Attachment of Zena Pepperleigh and Peter Pupkin"

Teachers can, if they wish, relate this program to any consideration they may be giving to the literature of humor in general, or to regional writing.

Stephen Leacock (1869-1944) was born in England but grew up in Canada on his family's farm near Lake Simcoe. After studying at the Universities of Toronto and Chicago, he became a full-time lecturer in Political Science at McGill University. His career as a humorist began with his contribution of sketches to American and Canadian magazines. His first major humorous work was *Literary Lapses* (1910), and this was followed by a prolific outpouring of material that established his reputation as a major exponent of humor. Among his better known works are: *Sunshine Sketches of a Little Town* (1912), *Arcadian Adventures with the Idle Rich* (1914), *Moonbeams from the Larger Lunacy* (1915), *Winsome Winnie* (1920), *Humour: Its Theory and Technique* (1935), and *Humour and Humanity* (1937).

Two of the writers Leacock admired most were Dickens and Mark Twain, but it was the traditional North American style of humor of the latter that Leacock followed for the most part. Never setting himself up as an expert, Leacock frequently emulated Twain in assuming the character of the innocent observing the foibles and follies of a perverse and often dehumanized world. His writing exhibits a multiplicity of humorous devices—puns, chop-logic, absurd couplings of words, mixed metaphors, and the sudden justaposition of differing levels of speech. His strong feeling for place, together with his inventive caricatures of local figures, render *Sunshine Sketches* one of his more memorable works.

Teachers may wish to consult: Stephen Leacock, *Ralph & Curry*, Philadelphia, 1956.
Faces of Leacock, *Donald Cameron*, Toronto, 1967.

SUGGESTED POST-VIEWING ACTIVITIES

The following topics may be useful for discussion or written work:

1. Select any two characters from *Pickwick Papers* and compare them to any two figures from *Sunshine Sketches.*
2. Who have been some of the winners of the Leacock Medal for humor? Select one of them and suggest why you think he won the award.

3. As a class project, select several locations in your own locality about which Leacock might write if he lived there. Why do you feel they are suitable in this connection?
4. Find instances from *Sunshine Sketches* of the following humorous techniques, and in each case explain their effectiveness: — caricature
   — irony
   — wordplay
   — parody
5. Regional writing is dependent for its effectiveness upon the unique qualities of personalities and their specific environment. To what extent do you think that Mariposa is truly regional fiction?

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programs seven and eight

TWO PROGRAMS ON PUTTING ON A PLAY

for grades 7, 8 and 9

The purpose of these programs is to acquaint students in the Intermediate Division with the basic problems and techniques of presenting a short play, and to encourage them to initiate such ventures themselves. It is assumed in this instance that the students do not have a large budget available for scenery, props, costumes and make-up.

PROGRAM CONTENT

The method of approach in these two programs was suggested by Mr. James Rintoul, Principal of Highland Public School, Galt. The script is by Dawn Lesley and the students involved come from the Young People's Theatre School in Toronto.

The first program involves the students in the selection of the play itself, the arrangement of production staff, casting the parts, the prompt script, the marking of texts, blocking and stage areas, the collection of props and costumes, and the initial steps in rehearsal.

The second program shows some of the effects that can be obtained by make-up, and the progress of the dress rehearsal itself.

SUGGESTED PRE-VIEWING ACTIVITIES

In both programs the vehicle for the student's efforts is the workmen's play from *A Midsummer Night's Dream.* Students should be given the opportunity to read the relevant parts of the text (in the broadcasts: I ii; III i 1-62; V i 150-267), excluding the speeches of Theseus, Lysander, Demetrus, and Hippolyta. Reprinted below are those sections of the play employed in the programs:

Act I, Scene II *Athens, Quince's house.*
Enter Quince, Snug, Bottom, Flute, Snout and Starveling.

QUIN: Is all our company here?

BOT: You were best to call them generally, man by man, according to the script.

QUIN: Here is the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and the duchess on his wedding-day at night.

BOT: First, good Peter Quince, say what the play treats on; then read the names of the actors and so grow to a point.

QUIN: Marry our play is the most lamentable comedy and most cruel death of Pyramus and Thisby.

BOT: A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

QUIN: Answer as I call you. Nick Bottom, the weaver.

BOT: Ready. Name what part I am for, and proceed.

QUIN: You, Nick Bottom are set down for Pyramus.

BOT: What is Pyramus? a lover, or a tyrant?

QUIN: A lover, that kills himself most gallant for love.

BOT: That will ask some tears in the true performing of it: if I do it, let the audience look to their eyes; I will move storms, I will condole in some measure. To the rest; yet my chief humour is for a tyrant: I could play Ercles rarely, or a part to tear a cat in, to make all split.

The raging rocks
And Shivering shocks
Shall break the locks
  Of prison gates;
And Phibbus' car,
Shall shine from far,
And make and mar
  The foolish Fates.

This was lofty! Now name the rest of the players. This is Ercles' vein; a tyrant's vein; a lover is more condoling.

QUIN: Francis Flute, the bellows-mender.

FLU: Here, Peter Quince.

QUIN: You must take Thisby on you.

FLU: What is Thisby? a wandering knight?

QUIN: It is the lady that Pyramus must love.

FLU: Nay, faith, let not me play a woman; I have a beard coming.

QUIN: That's all one: you shall play it in a mask, and you may speak as small as you will.

BOT: An I may hide my face, let me play Thisby too; I'll speak in a monstrous little voice, "Thisne, Thisne;" "Ah, Pyramus, my lover dear! thy Thisby dear, lady dear!"

QUIN: No, no; you must play Pyramus: and, Flute, you Thisby.

BOT: Well, proceed.

QUIN: Robin Starveling, the tailor.

STAR: Here, Peter Quince.

QUIN: Robin Starveling, you must play Thisby's mother. Tom Snout, the tinker.

SNOUT: Here, Peter Quince.

QUIN: You, Pyramus' father; myself, Thisby's father; Snug, the joiner, you the lion's part: and, I hope here is a play fitted.

SNUG: Have you the lion's part written? pray you, if it be, give it me, for I am slow of study.

QUIN: You may do it extempore, for it is nothing but roaring.

BOT: Let me play the lion too: I will roar, that I will do any man's heart good to hear me; I will roar, that I will make the duke say, "Let him roar again, let him roar again."

QUIN: An you should do it too terribly, you would fright the duchess and the ladies, that they would shirek; and that were enough to hang us all.

ALL: That would hang us, every mother's son.

BOT: I grant you, friends, if that you should fright the ladies out of their wits, they would have no more discretion but to hang us: but I will aggravate my voice so, that I will roar you as gently as any suckling dove; I will roar you as 'twere any nightingale.

QUIN: You can play no part by Pyramus; for Pyramus is a sweet-faced man; a proper man as one shall see in a summer's day; a most lovely, gentleman-like man; therefore you must needs play Pyramus.

BOT: Well, I will undertake it. What beard were I best to play it in?

QUIN: Why, what you will.

BOT: I will discharge it either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-colour beard, your perfect yellow.

QUIN: Some of your French crowns have no hair at all, and then you will play barefaced. But, masters, here are your parts: and I am to entreat you, request you, and desire you, to con them by to-morrow night; and meet me in the place-wood, a mile without the town, by moonlight: there will we rehearse,—for if we meet in the city, we shall be dogged with company, and our devices known. In the mean time I will draw a bill of properties, such as our play wants. I pray you, fail me not.

BOT: We will meet; and there we may rehearse most obscenely and courageously. Take pains; be perfect; adieu.

QUIN: At the duke's oak we meet.

BOT: Enough; hold, or cut bow-strings.

Act III, Scene I *Scene I. The Wood.*
Enter Quince, Snug, Bottom, Flute, Snout, and Starveling.

BOT: Are we all met?

QUIN: Pat, Pat; and here's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hawthorn-hedge our tiring-house; and we will do it in action as we will do it before the duke.

BOT: Peter Quince,—

QUIN: What say'st thou, bully Bottom?

BOT: There are things in this comedy of Pyramus and Thisby that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

SNOUT: By'r laking, a parlous fear.

STAR: I believe we must leave the killing out, when all is done.

BOT: Not a whit; I have a device to make all well. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords, and that Pyramus is not killed indeed; and, for the more better assurance, tell them that I Pyramus am not Pyramus, but Bottom the weaver: this will put them out of fear.

QUINCE: Well, we will have such a prologue; and it shall be written in eight and six.

BOT: No, make it two more; let it be written in eight and eight.

SNOUT: Will not the ladies be afeard of the lion?

STAR: I fear it, I promise you.

BOT: Masters, you ought to consider with yourselves: to bring in,—God shield us!—a lion among ladies is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to it.

SNOUT: Therefore another prologue must tell he is not a lion.

BOT: Nay, you must name his name, and half his face must be seen through the lion's neck; and he himself must speak through, saying thus, or to the same defect,—"Ladies,"—"Fair ladies,"—"I would wish you",—or "I would request you",—or "I would entreat you,—not to fear, not to tremble; my life for yours. If you think I come hither as a lion, it were pity of my life; no I am no such thing; I am a man as other men are:" and there, indeed, let him name his name, and tell them plainly, he is Snug the joiner.

QUIN: Well, it shall be so. But there is two hard things,—that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

SNUG: Doth the moon shine that night we play our play?

BOT: A calendar, a calendar! look in the almanac; find out moonshine, find out moonshine.

QUIN: Yes, it doth shine that night.

BOT: Why, then may you leave a casement of the great chamber window, where we play, open, and the moon may shine in at the casement.

QUIN: Ay; or else one must come in with a bush of thorns and a lanthorn, and say he comes to disfigure, or to present, the person of Moonshine. Then, there is another thing; we must have a wall in the great chamber; for Pyramus and Thisby, says the story, did talk through the chink of a wall.

SNUG: You can never bring in a wall. What say you Bottom?

BOT: Some man or other must present Wall.

Enter Pyramus and Thisby, Wall, Moonshine, and Lion.

WALL: In this same interlude it doth befall
That I, one Snout by name, present a wall;
And such a wall as I would have you think,
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and Thisby,
Did whisper often very secretly.
This loam, this rough-cast, and this stone, doth show
That I am that same wall; the truth is so;
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

Enter Pyramus.

PYR: O grim-look'd night! O night with hue so black!
O night, which ever art when day is not!

O night, O night! alack, alack, alack,
I fear my Thisby's promise is forgot!
And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and mine!
Thou wall, O wall, O sweet and lovely wall,
Show me thy chink, to blink through with mine eyne!
(*Wall holds up his fingers*)
Thanks, courteous wall: Jove shield thee well for this!
But what see I? No Thisby do I see.
O wicked wall, through whom I see no bliss!
Curs'd be thy stones for thus deceiving me!

Enter Thisby.

THIS: O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!
My cherry lips have often kissed thy stones,
Thy stones with lime and hair knit up in thee.

PYR: I see a voice: now will I to the chink,
To spy an I can hear my Thisby's face.
Thisby!

THIS: My love! thou are my love, I think.

PYR: Think what thou wilt, I am thy lover's grace:
And, like Limander, am I trusty still.

THIS: And I like Helen, till the Fates me kill.

PYR: Not Shafalus to Procrus was so true.

THIS: As Shafalus to Procrus, I to you.

PYR: O, kiss me through the hole of this vile wall!

THIS: I kiss the wall's hole, not your lips at all.

PYR: Wilt thou at Ninny's tomb meet me straightway?

THIS: "Tide life, 'tide death, I come without delay.
(*Exeunt Pyramus and Thisby*)

WALL: Thus have I, Wall, my part discharged so;
And being done, thus Wall away doth go.

Enter Lion and Moonshine.

LION: You, ladies, you, whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor,
May now perchance both quake and tremble here,
When lion rough in wildest rage doth roar.
Then know that I, one Snug the joiner, am
A lion-fell, nor else no lion's dam;
For, if I should as lion come in strife
Into this place, 'twere pity on my life.

MOON: This lanthorn doth the horned moon present;
Myself the man i' the moon do seem to be.

Enter Pyramus.

PYR: Sweet Moon, I thank thee for thy sunny beams;
I thank thee, Moon, for shining now so bright;
For, by thy gracious, golden, glittering gleams,
I trust to taste of truest Thisby sight.

Students should be made aware of the basic setting for the artisans' play—that *A Midsummer Night's Dream* as a whole is concerned with circumstances surrounding the wedding of Theseus, Duke of Athens, to Hippolyta, Queen of the Amazons, and that the artisans are in fact setting out to stage an entertainment for the couple's benefit. At the teacher's discretion, it could be further suggested that the play is designed by Shakespeare to be a parody in which many of the extravagant features of Elizabethan drama are ridiculed.

SUGGESTED POST-VIEWING ACTIVITIES

The most fruitful post-viewing activity in relation to both programs would perhaps be the development of students' interest in the production of their own play.Teachers will find useful information on various aspects of such an endeavour in Esme Crampton's *Handbook of the Theatre* (Gage), and Marguerite Dow's *The Magic Mask* (Macmillans).

However, students might also be encouraged to start work on their own production of the sequence re-printed above along the lines adopted by the students in the television production. In addition, pupils could discuss the following questions:

PROGRAM NUMBER SEVEN

1. What one act play would you select from the library to be presented by your class? What aspects of the play would determine your choice?
2. Select any story (or poem) that you have studied and adapt it for a stage production by the class.
3. What are the special skills and functions of:
   — the stage manager
   — the property master
   — the wardrobe mistress
   What are the other essential backstage jobs?

PROGRAM NUMBER EIGHT

1. What are the attributes of a really skilled actor or actress?
2. Select some basic make-up material (see Crampton, *op. cit.* pp. 176-7, 180-1) and experiment with the different effects you can obtain.
3. Arrange a class visit to the dress rehearsal of a play being produced in your locality. Study the various purposes of this part of the production process.
4. Discuss why the artisans' play from *A Midsummer Night's Dream* is particularly theatrically effctive.
5. Read and explore the three other stories in *A Midsummer Night's Dream*—the tales of Theseus and Hippolyta, the lovers, and the fairies.

program nine

WHO WROTE SHAKESPEARE?

for grades 11, 12 and 13

That there has been argument and even controversy about the identity of William Shakespeare is a sometimes overlooked element in the high school student's background knowledge of the plays. This program attempts to outline some of the diverse, conflicting and often amusing critical theories concerning Shakespeare's identity. It may be used as enrichment material for a study of any Shakespearean text, or for any approach to Elizabethan literature.

PROGRAM CONTENT

What are the authenticated facts we know about Shakespeare's life? What do the places associated with him, and the different portraits of him, look like? What basis is there for questioning Shakespeare's identity at all? These are some of the questions frequently asked by students that this program attempts to answer. In addition, it examines the suggestion that some of the plays were written with political motives in mind, and that the real author may have been (variously) Bacon, Edward VI, Queen Elizabeth I, a syndicate, and Christopher Marlowe. In the last connection, the peculiar circumstances surrounding Marlowe's death are examined in some detail. In each instance, the script suggests the salient evidence for each candidate and then the arguments against it.

The program is written by Peter Raby, who is the resident dramaturge at the Stratford Festival Theatre.

SUGGESTED PRE-VIEWING ACTIVITIES

It may be useful for teachers to discuss the salient facts we have about Shakespeare's biography. In addition, some brief comments could be made, (if the teacher feels it necessary), about the following figures: the Earl of Essex, Francis Bacon, Sir Francis Walsingham and Christopher Marlowe. Here again, however, it is not essential for the student to be at all familiar with these men.

For teachers and students interested in pursuing further any of the questions raised in the program, or in preparing in any greater detail, a bibliography is appended to this program note.

SUGGESTED POST-VIEWING ACTIVITIES

At two points in the program, consideration is given to ciphers, acrostics and anagrams. The teacher may wish to give students an opportunity to look more closely at the two examples presented. Thus they are reprinted below:

1. Poem in memory of Sir Francis Walsingham.

S hall Honour, Fame, and Titles of Renowne,
I n Clods of Clay be thus inclosed still?
R ather will I, though wiser Wits may frowne,
F or to inlarge his Fame extend my Skill.
R ight, gentle Reader, be it knowne to thee,

A famous Knight doth here interred lye,
N oble by Birth, renowned for Policie,
C onfounding Foes, which wrought our Jeopardy.
I n Forraine Countries their Intents he knew,
S uch was his zeal to do his Country good,
W hen Dangers would by Enemies ensue,
A s well as they themselves, he understood.
L aunch forth ye Muses into Streams of Praise,
S ing, and sound forth Praise-worthy Harmony;
I n England Death cut off his dismall Dayes,
N ot wronged by Death, but by false Trechery.
G rudge not at this imperfect Epitaph;
H erein I have exprest my simple Skill,
A s the First-fruits proceeding from a Graffe:
M ake then a better whosoever will.

2. Lines from *Hamlet:*

Costly thy habit as thy purse can buy;
But not expressed in fancy; rich, not gaudy:
For the apparel oft proclaims the man.
And they in France of the best rank and station . . .

a. Take the underlined letters of each line to make: "cobfan";

b. Treat as an anagram and re-arrange to read "F. Bacon".

In a specific way, teachers may wish students to consider in more detail the claims of various candidates. In each case the work would probably have to be treated as a research assignment. The candidates particularly mentioned in the program are: Francis Bacon, The Earl of Essex, Edward VI, Cardinal Wolsey, Sir Philip Sidney, Queen Elizabeth I, Sir Walter Raleigh, The Earls of Oxford and Derby, the Countess of Pembroke, and Christopher Marlowe.

In a more general way, less academically inclined students may simply wish to compile notebooks containing material about Shakespeare. Some of this material might be:

— selected playbills and theatre programs

— maps of Shakespearean England, and London

— drawings of Elizabethan theatres

— photographs of locations associated with Shakespeare:
Ann Hathaway's cottage, Shakespeare's tomb, etc.

— title pages of folios and quartos

— portraits of Shakespeare's contemporaries

It should be noted however, that post-viewing activities of the above nature, while valuable in themselves, should in no way supplant the reading and enjoyment of Shakespeare's plays themselves.

Bibliography

Teachers wishing to provide advanced students with research material, or who are themselves interested in the Shakespeare identity problem, should consult the following texts:

CHAMBERS, E. K. *Shakespeare, A Study of Facts and Problems.* Oxford: The Clarendon Press, 1930.

CLEMENS, SAMUEL. (Mark Twain). *Is Shakespeare Dead?* New York: Harper and Brothers, 1909.

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GIBSON, H. M. *The Shakespeare Claimants.* London: Methuen, 1962.

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HOFFMAN, CALVIN. *The Murder of the Man Who Was Shakespeare.* New York: Crosser and Dunlop, 1960.

HOTSON, LESLIE. *The Death of Christopher Marlowe.* London: Nonsuch Press, 1925.

LOONEY, J. THOMAS. *"Shakespeare" Identified in Edward de Vere, 17th Earl of Oxford.* London: Cecil Palmer, 1920.

MCMICHAEL, GEORGE & GLENN, EDGAR M. *Shakespeare and His Rivals. A Casebook on the Authorship Controversy.* New York: Odyssey Press, 1962.

ROBERTSON, J. M. *The Baconian Heresy.* Heebert Jenkins, 1913.

TITHERLEY, A. W. *Shakespeare's Identity.* 1952.

WRAIGHT, A. D. & STERN, VIRGINIA F. *In Search of Christopher Marlowe.* London: Macdonald, 1965.

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program ten

THE WRITER IN PERSON: A CONVERSATION WITH FARLEY MOWAT

for grades 9, 10, 11, 12 and 13

This program will expose to student viewers the personality and ideas of a leading Canadian writer, and may encourage the former, as a post-viewing activity, to examine some of Mr. Mowat's work.

PROGRAM CONTENT

In this program Mr. Mowat talks to and answers questions from students at G. A. Wheable Secondary School, London; Kingston Collegiate & Vocational Institute; Fort William Collegiate Institute; and a representative group of high school students from Oakville.

SUGGESTED PRE-VIEWING ACTIVITIES

Teachers may wish to suggest reading assignments from Mr. Mowat's output as listed below:

People of the Deer (1951).
Lost in the Barrens (1956).
The Dog Who Wouldn't Be (1957).
The Grey Seas Under (1958).
Ordeal by Ice (1960).
Owls in the Family (1961).
Never Cry Wolf (1963).
Westviking (1965).

The following data about Mr. Mowat himself will also provide students with additional background information.

Born in Belleville in 1921, Farley Mowat went to school both in Saskatchewan and Ontario. He is a graduate of the University of Toronto and now lives most of the year in Newfoundland. He is married, with two sons. During the Second World War Mr. Mowat served as an Intelligence Officer in Europe. Upon his return to Canada he spent some time in the Arctic as a zoologist studying the plight of the northern caribou herds. However, he became so appalled by the conditions of the peoples of the north as they revealed themselves to him that he settled upon a career as a writer: his first book—*People of The Deer*—did much to make their plight public knowledge. Mr. Mowat is a trained biologist, anthropologist, meteorologist, cartographer and sailor. He has received the Governor General's Award for the best short story published by a Canadian (1950), the Governor General's Award for Juvenile Literature (1956), and the Anisfield-Wolf Award for outstanding work in the field of race relations (1953). One of his most recent works—*Westviking*—was a Book of the Month Club selection, and is a scholarly but highly readable analysis of the early Norse voyages of discovery to North America.

SUGGESTED POST-VIEWING ACTIVITIES

Teachers may wish to discuss with their students the qualities Mr. Mowat exhibits as a person that are also evident in his writing. Students may also wish to discuss, in oral or written form, their reactions to Mr. Mowat's comments about his own work and the state of Canadian writing as a whole.

FOR OPTIMUM VIEWING CONDITIONS

1. Review Teachers Guide well in advance of each telecast.
2. Have the set on and adjusted, sound off before the program begins.
3. Have suggested materials ready.
4. Be sure that you can observe both the program and your students' reactions during the telecast.
5. Assure student comfort by
   — locating the set for best viewing,
   — eliminating glare and reflection,
   — ventilating room properly,
   — placing seats within 20′ of the screen.

This diagram shows the suggested placement of the television set: